

**Student:**

**Class and/or Period: Art 400**

**Date: September 13, 2019**

**Lesson Title: Negative Space Chairs**

**I. Central Focus (i.e., Goal Statement – What Students will know, learn, or understand) Important understandings and concepts that you want Students to develop over the course of this multi-day lesson. (Example: 3<sup>rd</sup> grade lesson on line to communicate the idea of motion) Central Focus should incorporate at least one or more of the following components: Interpreting Art, Creating Art, Relating Art to Context)**

Students will learn to use techniques of contour drawing and observation to understand negative space.

**II. Essential Questions – (Central Focus or goal written in the form of a question)**

1. How can negative space be defined from observation?
2. How can students use contour drawing to understand negative space?

**III. Standards Addressed (National Standards included here)**

Responding: Anchor Standard 7: Perceive and analyze artistic work

Creating: Anchor Standard 2: Organize and develop artistic ideas and work

**IV. Learning Objective(s) (What students will overall achieve by the end of the multi-day lesson – behavioral objective that is observable and assessable)**

Students will use a #2 pencil to draw contour lines of shapes that appear around the negative space of a chair.

Students will identify areas of negative space by outlining them in pictures of artworks on a worksheet.

Students will hone observational skills by their attention to accurate proportional relationships between drawn shapes.

**V. Prior Learning – What Students already know, what they can do, and what they are still learning to do.**

- Proportion
- Contour drawing
- Geometric and organic shapes
- Observational drawing

**VI. Academic Language/Language Function Objective(s) – “Language of the Discipline” used to engage Students in learning. Sample Key Language Functions include Analyze, Compare/contrast, Critique, Describe, Interpret, Question (Refer to Academic Language in edTPA guidelines)**

Function Objective: Through studio work, a worksheet, and discussion, students will analyze negative space in order to further develop observational skills.

Vocabulary Development Objective: Students will use key vocabulary (contour and negative space) to explain their decisions with their studio work, worksheets, and discussions.

Discourse OR Syntax Objective: ?

VII. Assessments (note any relevant differentiation)	Evaluative Criteria (note any relevant differentiation)
Rubric	See rubric below
Worksheet	Students will focus on identifying negative space within photographs and artworks. Students will outline the areas of negative space in marker.
Discussion	Students will actively participate in answering questions, on-on-one instruction, and discussions during the lesson.

**VIII. Key Vocabulary – Art terms and/or key phrases used during instruction and taught to students.**

Contour: Lines used to define the outline of subjects, primarily use in this project to define the shapes made by negative spaces  
 Positive/Negative Space: Negative space is the area around a subject or image while positive space is the area within the subject.

**Day 1: Learning Outcomes – Observable, assessable behaviors that you wish for students to accomplish at the end of Day 1.**

Students will use a #2 pencil to draw contour lines of shapes that appear around the negative space of a chair.

**Day 1: Teacher Preparation – Day 1 Preparations needed to be completed before students enter the classroom.**

- Prepare studio materials
- Projector for initiation slideshow
- Exemplar
- Have worksheets ready
- Tables/desks should be set up around the central chair(s)

**Day 1: Lesson-Specific Materials**

Instructional Materials – Teacher materials needed during instruction. Studio materials to demo, worksheets, projector, chair(s) to draw	Studio Materials (for Creating Art and/or Presenting Art) Pencils, paper (8.5"x11"), erasers, colored markers (for worksheet)	Targeted Materials (any specific materials required for differentiation, accommodation, or modification)
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**XI. Day 1: Lesson Procedures/ Learning Tasks and Timeline**

Times	Teacher Actions (include differentiation)	Student Actions	Formative Assessments Assessment Questions
	Initiation		
	Play the slideshow. Be sure to clearly define and identify negative space, explaining how to observe the phenomena around subjects.	Students will be watching the slideshow and answering questions.	What is negative space? What is positive space and how is it different? Is negative space considered the background? What type of drawing will best define areas of negative space? (contour)

	State expectations: Today, we are going to explore negative space to complete a contour drawing of chairs and a worksheet.	Students will be preparing for the lesson.	
	Lesson Development – (Process and Procedures for conducting the lesson)	What students will do during various segments of the lesson	Questions used throughout respective sections of instruction to assess students' learning.
	<p>Before students begin their drawings, briefly demo how to begin the drawing. Focusing on the negative space, start the drawing from the interior shapes branching outwards, saving the outside contours for last. Demonstrate how to check proportions. Extend your arm while holding your pencil, aligning the tip of your pencil to the edge of the section you are observing in your line of sight. Then, slide your thumb down to where that section ends. Now, with this rough measurement, you can determine the proportions of particular shapes by counting how many of these 'units' fit into other sections. For example, say I'm trying to draw a banana and I want to make sure the width and length are proportional. I will extend my arm and align the tip of the pencil in my line of sight with the top of the banana. Keeping the pencil steady, I will slide my thumb down to where I see the bottom of the banana. Using this measurement, I turn my hand sideways and check how many 'units' it takes to fit into the length. Let's say it takes 5 units. That means we've determined that the rough proportion of the banana is 1 to 5. So if I make the width of the banana in my drawing 1 inch, the length needs to be 5 inches to be proportional.</p>	Students will be watching the demo and answering questions.	Where are the areas of negative space in the chair? Why should I start drawing contours in the middle?
	Students should get their studio materials, pick a seat and point of view they like, and start drawing. Monitor one on one for instructional understanding.	Students will work on their drawings.	Are your shapes relatively proportional? What do you see when looking at the negative space? How does looking at negative space help with artistic observation?
	With 5-10 minutes left, students should return their studio materials and put their drawings in their folders.	Students will be cleaning up.	
	Closure		

	Hand out the "Finding Negative Space" worksheet and have students complete them. They should use a colored marker that can be clearly distinguished when outlining areas of negative space.	Students will be completing the worksheet.	Where do you see negative space? Why would you say that this is negative space?
	Collect the worksheets and briefly review answers and concepts.	Students will turn in the worksheet and answer questions.	Where do you see negative space? What did you outline? Do you see any examples in the room? Where?

### Commentary on Planning Decisions

**In answering these questions explain your thinking AND cite research to support your instructional decisions. These will typically be answered when you have planned the lesson but before it is implemented.**

Why is it important that these students learn this content?
It is important for students to understand negative space in order to refine their observation skills. In processing visual information, consideration and decision making should be made by all information observed, which includes the background and space in between subjects. Being able to simultaneously focus on positive and negative space allows the artist to make more informative observations. Additionally, paying attention to the relation of shapes to one another and proportions further enhances artistic ability.
How does this lesson fit into the current sequence of instruction/unit?
In theory, I would implement this lesson after observational contour line drawing. Having focused on the lines seen within and around a subject, shifting attention to the space in between objects is the next logical step. After working with both positive and negative space, students can combine the two to begin more complex observational drawings, perhaps still lifes.
Why are the learning procedures you have developed for this lesson appropriate for this particular content?
The learning procedures of this lesson begin with understanding negative space and are followed by applying and analyzing it in artwork and real world examples. This model of learning follows Bloom's Taxonomy, sequenced in steps that lead to creative and higher level thinking. The content is appropriate because it is simultaneously a vehicle of learning and a component to a student's artistic repertoire.
Why are the learning procedures for this lesson appropriate for these particular students?
The sequence of instruction makes this lesson an appropriate step in developing observational skills. After working with contour lines and introductory observation, an appropriate sequence would be to learn about the negative space. Sequential learning is a strategy supported by many theorists, such as Jerome Bruner (constructivism) and Robert Mager (Criterion Referenced Instruction).
What contextual factors were especially important in shaping your plan for this lesson and how did they shape your planning?
Continuing to explore different avenues of observation is another component in developing visual literacy. Learning how to see artistically and objectively allows for students to become more proficient with the visual language. Therefore, learning about negative space helps students advance towards their artistic apotheosis.

### Resources

Cite Sources: Provide citations for the sources that you did not create (e.g., published texts, websites, materials from other educators).

Initiation:

[https://docs.google.com/presentation/d/1bFIBvRKuCrruUh\\_w9l2pCkz8bGxDuYPg5mc8tVNrg4s/edit?usp=sharing](https://docs.google.com/presentation/d/1bFIBvRKuCrruUh_w9l2pCkz8bGxDuYPg5mc8tVNrg4s/edit?usp=sharing)

Theorists:

<https://www.instructionaldesign.org/concepts/sequence-instruction/>

<http://www.instructionaldesign.org/theories/constructivist/>

<http://www.instructionaldesign.org/theories/criterion-referenced/>

Worksheet:

*Cut with the Kitchen Knife Dada Through the Last Weimar Beer-Belly Cultural Epoch of Germany*, Hannah Höch, 1919-20

*Lawrence Tree*, Georgia O’Keeffe, 1929

*Life Sentences*, Enrico David, 2014

*Charter Oak Chair*, John H. Most and Charles Burger, 1857

### Rubric

Criteria	Needs Improvement	Moderate	Well Done	Excellent
<b>Observation of Negative Space</b>	Shapes have been completely generalized and are not influenced by observation.	Some shapes are generalized and influenced with minimal observation.	Most shapes are influenced by observation with minimal generalization.	All shapes are influenced by observation without any generalization.
<b>Contour Lines</b>	Contour lines are broken, rough, and poorly defined.	Contour lines are whole and mostly smooth but lack some definition.	Contour lines are smooth and mostly defined.	Contour lines are consistently smooth and well defined.
<b>Proportions</b>	Proportions of shapes don’t relate to one another and are incoherent.	Proportions of shapes somewhat relate to one another and are partially coherent.	Proportions of shapes relate to one another and are mostly coherent.	Proportions of shapes realistically relate to one another and are completely coherent.
<b>Craftsmanship</b>	Craftsmanship is poor with many excess pencil marks.	Craftsmanship is acceptable with some excess pencil marks.	Craftsmanship is clean with minimal excess pencil marks.	Craftsmanship is clean with no excess pencil marks.

# Finding Negative Space

Name:

Date:

As we've learned in class, negative space is the area around the main subject(s). In each of the 4 images below, identify at least 4 areas of negative space by outlining each section in a colored marker.





Worksheet Sources:

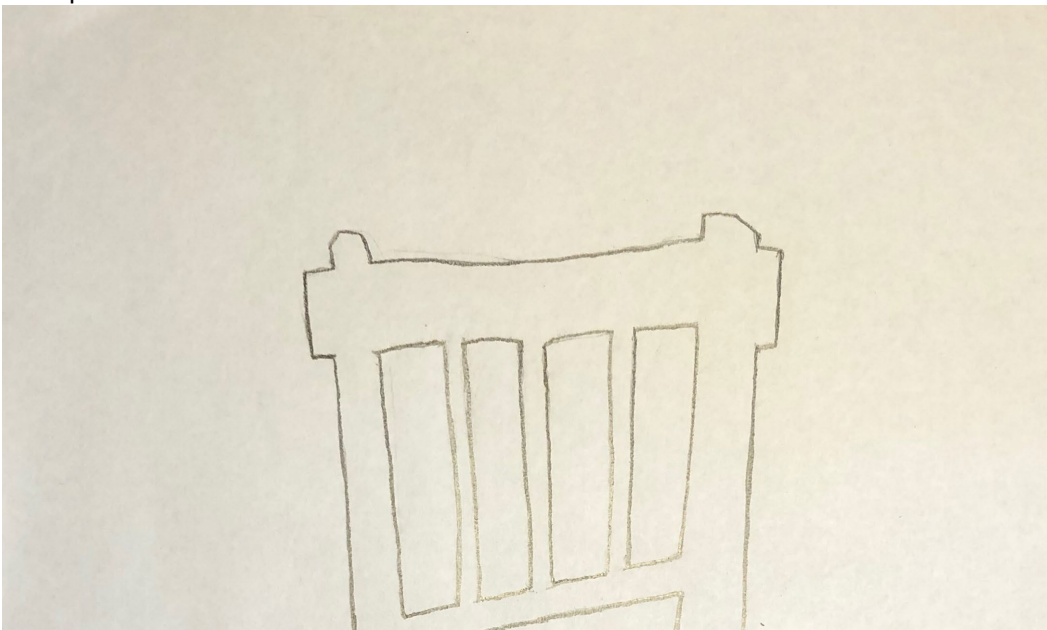
Top left: *Cut with the Kitchen Knife Dada Through the Last Weimar Beer-Belly Cultural Epoch of Germany*, Hannah Höch, 1919-20

Top right: *Lawrence Tree*, Georgia O'Keeffe, 1929

Bottom left: *Life Sentences*, Enrico David, 2014

Bottom right: *Charter Oak Chair*, John H. Most and Charles Burger, 1857

Exemplar:



### Reflective Commentary on Lesson Implementation

After implementing the lesson, answer these questions.

What patterns of learning were evident in the data from this lesson?
What worked and for whom? Why?
What didn't work and for whom? Why?
What are your instructional next steps based on the data from this plan?
As a beginning teacher, what did you do well in planning and implementing this lesson?
As a beginning teacher, what are your next steps to build your teaching skills? (Set a couple, specific SMART objectives for yourself.)



